

Vol 2 - no 8

THE AMERICAN ART STUDENT

APRIL, 1918

NEW ENGLAND NUMBER

10 CENTS

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WITH YOUR DOLLARS**

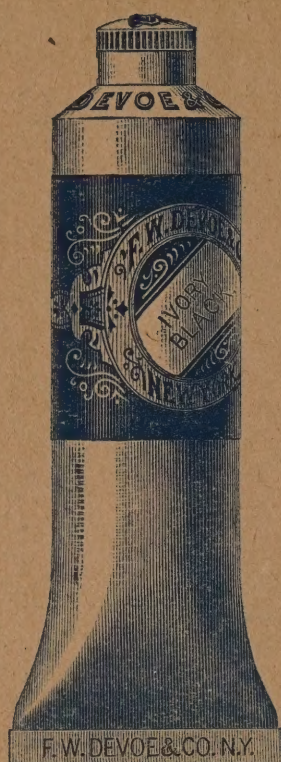


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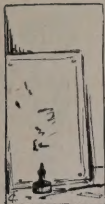
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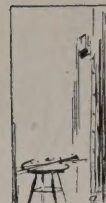
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\$270.00 IN PRIZES.

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1st Prize..... \$50.00
2nd Prize..... 25.00
3rd Prize..... 15.00

Water Color Class
1st Prize..... \$50.00
2nd Prize..... 25.00
3rd Prize..... 15.00

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1st Prize..... \$50.00
2nd Prize..... 25.00
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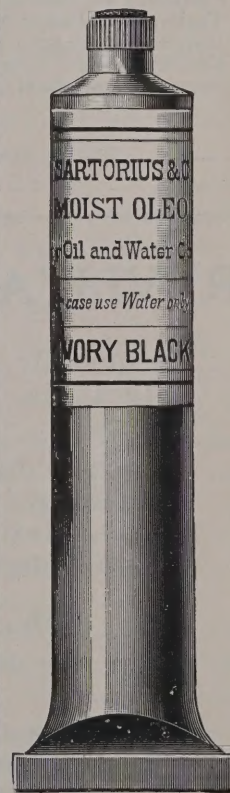
For full details see page 16 of this issue.

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Awarded First Prize in Representative Oil Color Class
in Oleo Tempera Competition of 1917.



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YALE SCHOOL OF THE FINE ARTS

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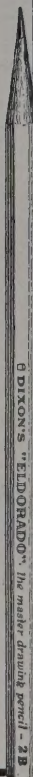
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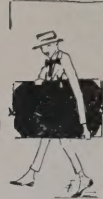
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THE AMERICAN ART STUDENT



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VOL. II

APRIL, 1918

No. 8

SECOND ART STUDENTS' EXHIBITION

The Second Art Students' Exhibition held at the John Wanamaker Store from March 18 to 30, inclusive, was better in quality, though the number of exhibits was smaller, than the first exhibition of a year ago.

The catalogue listed 843 exhibits, as against 2,600 entries received in the exhibition of 1917. This is mostly due to the fact that the number of entries the schools were invited to send was limited to a certain amount in proportion to their registration, and individuals were requested to send only one entry in each class. Works that did not come up to standard were not hung, in order to allow a better display for the meritorious exhibits.

This exhibition is the only event held in New York which brings together the works of the art schools and individual art students of the country. It gives a panoramic view of the art education in America, and consequently it has a vital and stimulating influence. The plan for holding this exhibition each year was first proposed to Mr. Rodman Wanamaker by THE AMERICAN ART STUDENT, and thanks to the interest and generosity of Mr. Wanamaker the event was made possible. Sufficient gallery space is allowed in the store, and the exhibition is extensively advertised in all of the important New York dailies. Mr. Wanamaker offers 21 prizes totaling \$490, three prizes of \$40, \$20 and \$10 being awarded in each of seven classes.

The prizes in the Second Art Students' Exhibition were awarded as follows:

Painting: First—G. T. Stengel; second—Elsa E. Schmid; third—David Vaughan.

Illustrations: First—William Gropper; second—Margaret M. Carlson; third—Louis Schellbach.

Sculpture: First—Helen L. Wilson; second—Otto Schaefer; third—Vincent G. Rutherford.

Textiles, Crafts and Designs: First—Marie Gengoult; second—Amy Stevenson; third—Dorothea Storey.

Architecture and Interior Decorations: First—Joseph Ungar; second—J. Leon Dymock; third—Mrs. Ethel Graham.

Posters: First—Dorothea Valentine; second—Donald Ush; third—Walter Hanley.

Costume Designs: First—Mathilda Walle; second—Margaret J. Clauss; third—E. Elfrieda Johnson.

The judges were as follows: Arnold Brunner, F. D. Casey, M. D. C. Crawford, R. F. Robinson, Charles Vezin and H. Devitt Welsh.



The Storm

First Prize Illustration
Courtesy N. Y. School of Fine and Applied Art

William Gropper

THE LAST WORD IN SPATTER WORK

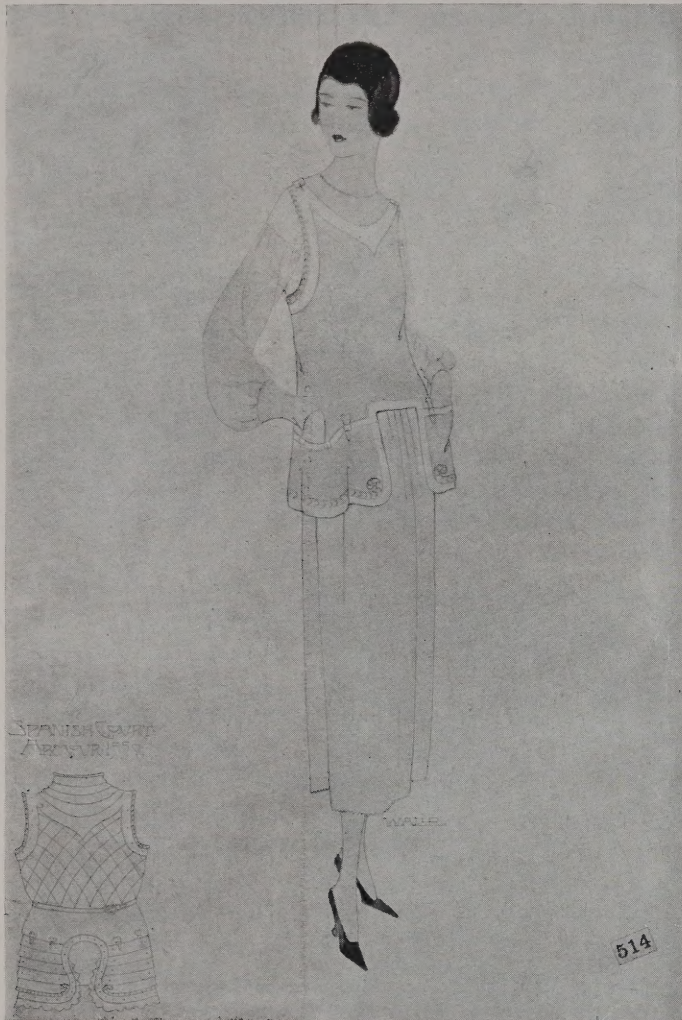
By PEDRO J. LEMOS, Stanford University, Palo Alto, California

The use of spatter work by illustrators has been that of a short cut toward securing tone and contrast in pen drawings. Spatter work dates back from the time that some ingenious pioneer of home decoration invented the possibility of using an accident purposely. By accident a brush full of ink in collision with an edge was found to spatter ink. By covering a card with pressed flowers, ferns, and leaves, and cut out letters this accident was repeated, and behold soon nearly every home was producing spatter-embellished "Home Sweet Home" and "Welcome" cards while you waited.

With the discovery of photo-engraving and the demand for pen drawings for newspapers, the artist often had but limited time within which to cover large background spaces.



Sketch everything. Do not pass a thing because you think it is too trivial to sketch—it may be the very thing you will try hard some day to recall from your memory



First Prize Costume Design

Mathilda Walle

Many ways were developed to meet this need, among which were Ross boards, scrap boards, printed background tints, etc., but the most serviceable was the spatter work. This caused a revival of spatter work, and so interested was the artist to the possibilities and response of spatter work to illustration that for a time it seemed that pen technique would become lost in "spatter work fog."

However, it has survived abuse and is still employed very generally in commercial art work as well as illustration, giving pleasing results, printing well on rough or fine paper. Many have been the arguments as to the best way to produce spatter work, and which brush and which ink and which way are still mooted questions.

For protecting the parts of the drawing from spatter, artists are most familiar with the paper masks or templets which are pinned down or held in place by weights. Such a method is good for large simple spaces, but where small parts and a number of values are desired there is a method very much better. About fifteen years ago it became evident

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Third Prize Interior Decoration

Mrs. Ethel Graham

Courtesy N. Y. School of Applied Design for Women

NEW ENGLAND ART SCHOOLS

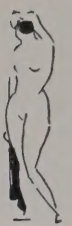
Many of us are vaguely aware of the fact that there are a number of excellent art schools in New England. Few of us, including the New Englanders themselves, however, can name half a dozen of the art schools of this section of the country and tell something about them.

While stopping at Manchester, N. H., a few months ago, one of the editors of *THE AMERICAN ART STUDENT* was very much surprised to find that in this city of less than 100,000, there was a splendid art school housed in its own magnificent building. This is the Manchester Institute, and the tuition is practically free, as the classes are maintained by the income arising from the bequest of Mrs. Emeline E. Bach. The school building is an imposing structure, and is the gift of Mrs. Emma Blood French.

There are other art schools in New Hampshire which hold summer sessions. New England has more summer art schools than any other section of the country, but we will not attempt to cover them in this article. We will speak of the permanent winter schools here and revert to the summer art schools in a future article.

The Only Art School in Maine

The School of Fine Arts of the Portland Society of Art was made possible by the gift of Mrs. L. D. M. Sweat who, in 1908, bequeathed to the society her home, a fine old Georgian house, funds for the building of a fine, though small



By an effort to sense the forces of nature and by constantly searching for forms or relations that feel beautiful the student will awaken his aesthetic instincts

museum, on the grounds, and an endowment of \$150,000 to maintain it.

The Society of Art, being thus provided with a home, voted to support a school with the annual dues of its members. These have never been sufficient to provide free tuition, but they have allowed the fees to be relatively low.

The school was established in the basement of the museum, but in August, 1914, the adjoining property, with its small but appropriate building, was purchased and remodelled as a home for the School of Fine Arts.

This institution offers courses in Drawing, Painting, and Design. After six years it has demonstrated its ability to give a thorough foundation along these lines. It has some rather unusual methods, which have worked out most satisfactorily. Beginners have daily instruction and they progress rapidly in consequence. There is a Saturday class for children in which little ones of ten years, and less, draw from casts with charcoal on charcoal paper and get quite remarkable results.

From a small school of thirty students receiving instruction from one teacher, one day out of each week, in a basement room, it has grown to an institution of one hundred and thirty students, with four instructors, a manager, and a building of its own.

The Yale School of the Fine Arts

The School of the Fine Arts of Yale University occupies a position in many ways unique among the Art Schools of America. By reason of its relations with the other schools of the University, unusual opportunities are offered to the professional student of drawing, painting, sculpture, or architecture. The University art collections housed both within the galleries of the school and in other departmental museums offer additional advantages of study to the ambitious student.



Yale School of the Fine Arts
Front and Side View from Chapel Street

The Jarves Collection of Early Italian Paintings and the Stoddard Collection of Greek Vases are both of great value and interest to the student of art. The University Library, as well as that of the Art School itself, is at the command of the student. Besides the technical lectures of the course of study there are given each year series of lectures by specialists in the subjects treated, which cover some important phase of art history or accomplishment. In addition the general University lectures, open to all, offer unlimited opportunities to the earnest student to broaden his knowledge and culture. Three regular courses are provided in Painting, Sculpture and Architecture. Students of both sexes over sixteen years of age are admitted to the courses in Painting and Sculpture, but men only to the Architectural course.

Students from other schools, submitting work of a standard equivalent to that required in the Yale School of the



Portland School of Fine Arts



At the war's close there will be a logical swing of the pendulum from the horrors of war to the beautiful in art. Humanity tires of self destruction and longs for creative powers



Fine Arts, may avail themselves of the advantages the school offers and compete for its scholarships and prizes under the terms of gift.

There are two other art schools in Connecticut besides the Yale Art School. The Art Society of Hartford maintains an art school with classes in painting, illustration, and design. The Norwich Free Academy, of Norwich, has academic and craft classes. The school is housed in the Converse Art Building, and the students have access to the Slater Memorial Museum with its antique casts, photographs, etc., and also to the Peck Library.

"Little Rhody" Has the Biggest School

In normal times, the Rhode Island School of Design at Providence has a registration of over 1,000 art students, making it by far the largest art school in New England. It was founded more than forty years ago. Day and evening courses are offered in drawing, painting, illustration, modeling, design, jewelry and metal work, normal art, and architecture.

Advantages of Boston for Studying Art

The Museum of Fine Arts, located in the Back Bay section of Boston, is one of the greatest treasure houses of art in this country. Its collections are said to practically cover the entire field of art. Every opportunity is given to art students to make use of the collections of the Museum. An art school is maintained in the building by the Museum, and within a short distance there are three or four other art schools. The Boston Library, with its art treasures and its 20,000 books on art, is conveniently near.

The School of the Museum of Fine Arts is now in its forty-second year. It offers courses in drawing and painting, modeling, and design. Pupils of the school are allowed the free use of the galleries, collections and library of the Museum throughout the year; they receive the preference over other persons—for example, in the choice of places for copying in the galleries.

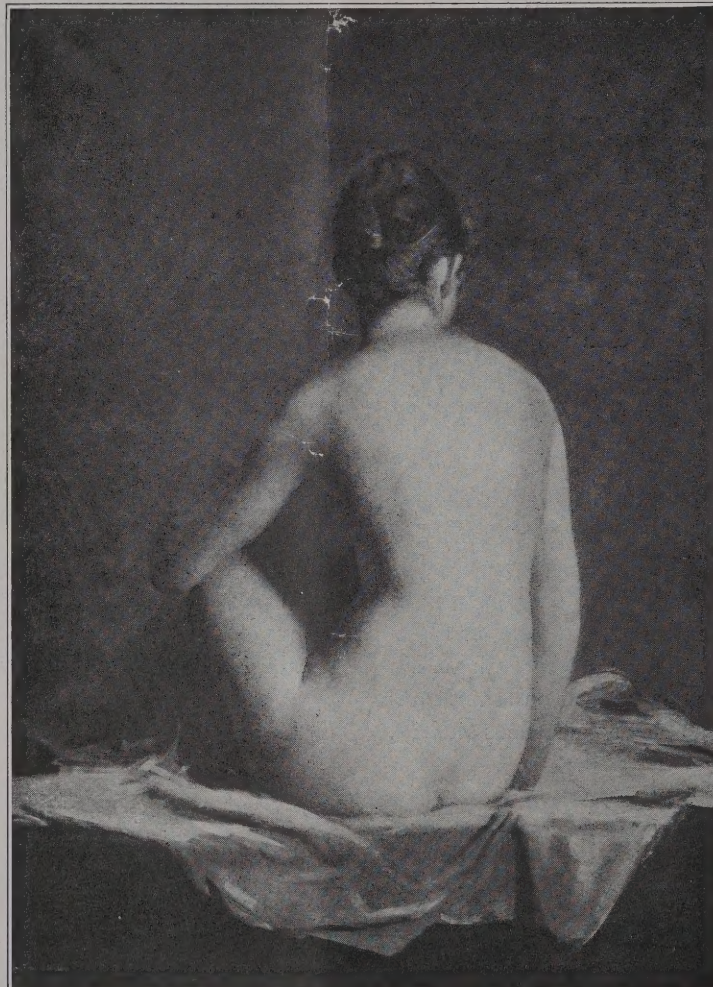
Within a few blocks of the Boston Museum are the School of Arts, Crafts, and Decorative Design, the Fenway School of Illustration, and the Massachusetts Normal Art School. The first mentioned school is headed by Miss Katherine B. Child and is quite new. The work here is conducted by problems, criticisms, lectures, and museum study, and the courses covered include decorative art, drawing and painting, illustrating, interior decorating, costume designing, and metal work. The promoters of the Fenway School of Illustration

are practical illustrators, such as Harold M. Brett and Chase Emerson, and the aim of the school is to show the student what the public wants and will pay for. The Massachusetts Normal Art School offers free tuition to students residing within the state who intend to become art instructors in the public schools, fitting them to do such work.

The New School of Boston aims to give thorough training in all branches of drawing, painting, decorative and applied art and illustration. It aims especially to instruct all students in the three essentials of success in fine or applied art: *Correct drawing*, a knowledge of *harmony and contrast of color*, and a thorough knowledge of *composition*. It is one of the very few schools in the country that maintains a class in cartooning.

Other Massachusetts Art Schools

Both Lowell and New Bedford have textile schools to supply the increasing demand of the textile industries for proficient designers. New Bedford is also the location of the Swain Free School of Design, which offers free courses in drawing and painting, design, normal art, crafts, architecture, jewelry and metal, ceramics, and modeling. This city is wonderfully situated so as to offer inspiration to any artist or art student. The city and surrounding country is rich in beautiful examples of colonial architecture, quaint streets, and beautiful trees. The wharves and river are picturesque and old whaleships



Painting by Christine Herter

Yale School of the Fine Arts

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"Art is the best surgical dressing for the gaping wounds of civilization. Let us keep out of this dressing the germs of infection."—Charles Vezin



HOW TO GET THE GOOD OUT OF COMPETITIONS

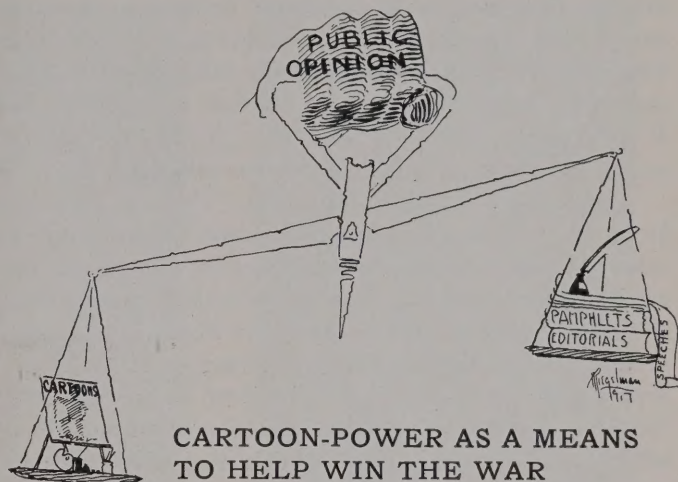
There is positively no excuse for starting off with the time-worn tag "We live in an age of competition," but one has to start somehow. Very well then. We live in an age of competition. Whether this fact in itself is sufficient to account for the crop of drawing competitions that was raised last year is open to question, but there is no doubt as to the competitions themselves nor as to the popularity of them. And I understand that there are more to come.

Some so-called "art instructors" (I say "so-called" because I have it on the authority of Mr. Frank Alvah Parsons that there is no such thing as an art instructor—puzzle it out for yourselves, there's a heap of truth in it) are very much averse to the idea of competitions, and give very good reasons for their objections. Among these reasons let me cite two only; the distraction of the student's attention from his other work, and the disappointment consequent upon non-success. Now, both of these reasons are good in themselves, but they are only good because they spring from a genuine desire to help the student to concentrate upon the course of study he is taking and to save him from discouragement. They are wrongly based. They pre-suppose a lack of application on the part of the student, and also a want of perseverance. They do not encourage the development of that character that makes a man a good loser. In short, these reasons are not an argument against competitions, they are an indictment of the student as a person not fitter to compete.

For my own part, I credit the art student with being as good a competitor as anyone else and just as well able to withstand the chill of disappointment and to profit by it. You may argue all you like about the degrading influence of commercialism (otherwise competition) on art; you may talk "art for art's sake" as long and as loud as you please; but while human nature remains what it is, the competition instinct will be there and will show itself. You cannot eliminate competition from business, nor from games, nor (I venture humbly to submit) from those fields of art which American students enter with the intention, in most cases, of reaping a livelihood therein. Being agreed therefore, that competition, whether a good thing or a bad thing, is a fact that cannot be ignored, let one turn back to the question of drawing contests and, as one who has seen something of them from both sides, endeavor to assist students to a pleasurable and profitable participation in them.

When you decide to become a competitor you should first of all make a careful and thorough study of the conditions laid down by those who are running it. This, strange as it may seem, is a thing that comparatively few people take the trouble to do. No competition can be carried through properly without rules, and the observance of these rules is of primary importance. Almost invariably the instructions to contestants include a definite rule as to size, and

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CARTOON-POWER AS A MEANS TO HELP WIN THE WAR

By GEORGE J. HECHT

Assistant to Congressman JOHN M. BAER

"Think about the war and help win it" would be a good slogan for the Government to adopt. The people of America will have to do a good deal of thinking before they win the war. Thoughts precede action and therefore people to be moved to act, must first be made to think.

Although thoughts come before action in practically every case, it is not also true that all thinking on the subject of action leads to action. Conviction is nearly always necessary before a person will take an active step.

The most effective way to convince a person and to make him act is to get him to think on the subject. State the facts and possibly start the person on the right line of reasoning and then let him figure the problem out for himself. Get him interested in the subject and he will not neglect to think about it. Then nine chances out of ten, if the matter is originally correctly presented, the right conclusion will be reached.

To win the war the Government needs the co-operation of all the people. It is difficult to get the masses to realize their individual responsibilities. Many say "I am but one in a hundred million and what I could do would not amount to much." They forget that the whole is made up of the sum of its parts. Germany has been so successful from a military point of view because she has had the thorough backing of all of her citizens. If the people of Germany should refuse to continue to support the Kaiser, the war would be won for us. If the people of America should refuse to stand behind the Government and should not buy bonds and conserve food, the war would be lost. This war is different from previous wars. It is not alone being fought by soldiers and sailors but also by every citizen in the belligerent countries. The United States needs the help of everyone and the Government is now confronted with the difficult problem of getting that active support.

Today the United States wants not words but action from its citizens. A PATRIOT IS AS A PATRIOT



The student's purpose in studying the old masters should be to awaken his instincts—to break the strange shell in which his feelings seem to be imprisoned.



DOES. The way to get the desired action is to appeal to the people's brains. People resent being continually told what they should do. Spend more time telling them the facts and trying to get them to think out their own conclusions. If they decide themselves what they should do, they are much more likely to do it than if others told them.

People don't like to be preached to. They can, however, be led to a conclusion and hence to action but still made to believe that they thought the matter out for themselves. Let me give an illustration. Suppose an article were printed, telling the people to save wheat. Very likely many persons as soon as they discovered what the purpose of the article was, would stop reading it. If, however, the problem and the facts were interestingly presented, the person could himself come to no other conclusion than that wheat must be saved and then very likely he would save it. That he came to the conclusion by himself is no proof that he was not led to it. Who put the facts before him? That the person reached this conclusion himself is far better than if the same thing were told him many times by others.

In future the Government should spend less energy in telling the people what they ought to do and should try harder to get them to think for themselves upon the problems that demand action. Cartoons are in my opinion one of the most effective means to attain this desired result. Let me explain why.

Cartoons are not drawn to depict things as people see them. Nor are they to produce an artistic effect. Cartoons are drawn, not for the eye, but for the brain. Their mission is to stimulate thought.

(Continued on Page 12)

DO YOU REMEMBER

the time when you decided that you had gone to school long enough and started out into the world with your portfolio of samples? Many art students are going to do the same thing within the next few months and will be interested to what your experiences were. Write us your story, it will be greatly appreciated.

Here is one story we have received:

MY FIRST WORK-A-DAY SUMMER

Girls! This splendid winter of work and fun has too quickly merged into spring; yes—and very soon spring will have miraculously become summer. Summer! and we'll have to leave dear old Cooper Union for four long months. What shall we do with these months so that we may feel on our return in October that we have made our summer worth while? Oh girls! what fun to strap up an easel, a paint box and, of course, a lunch and hie away to some lovely spot and try to paint and try again and be happy! Shall it be that, or shall we stay at home on our own front porch and sketch our street? For oh—

"This world is so full of a number of things
I'm sure we should all be as happy as kings."

Shall I tell you of my experience *last* summer? After the exhibition and final closing of Cooper I went one day to a Baby Novelty Studio to try for employment. The Studio was in a great formidable-looking office building and I went up in an elevator to the ninth floor. There I was ushered into the presence of my future manager. She was kind, but said they were slack, too slack to take on any new girls. However, she asked if I had ever drawn before. I told her I was an art student of Cooper Union. At this she smiled and told me to report on Monday morning. I learned some time afterward that she, too, had been a Cooper Union girl. Doesn't a mutual love make this wide world akin?

When I reported on Monday I started work in a studio of such neatness and brightness that I knew I would be happy in my new surroundings. The windows reached from the ceiling nearly to the floor and each person had a large table by a window on which to work. The paints were kept in neat glass jars and we used squares of clear window glass as palettes.

We painted everything that baby could wish. On little brushes I painted forget-me-nots as blue as babies' eyes, on satin bags roses as pink as babies' cheeks, and on powder boxes blue birds of happiness. I wondered as I painted to what kind of a happy baby each little article would fall. When, at last I was far enough advanced to paint blue flowers on tiny furniture, I planned the whole scheme of the nursery and put it away for my Castle in Spain.

When my first week was finished and I carried home my pay envelope I wondered if anyone ever felt so much as if they had conquered the world. It is true that accomplishments, even little accomplishments, make us happy beyond words and then we feel we would like to be one of the competitors to give to the world something good, real and lasting to be the product of our glorious profession—but (girls of Cooper Union) do we yet *dare* to call it *our* profession—Art.

BEATRICE ARTHUR FILMER

THE ART WAR RELIEF NEEDS YOUR HELP

Art students are badly needed in the headquarters of the Art War Relief, 661 Fifth Avenue, New York, for a thousand and one different purposes, such as rolling of bandages, cutting of kid gloves for use in making the lining of army coats, and for many other kinds of valuable help.

The objects for which the Art War Relief has been organized have been explained in a previous number of this magazine. They are briefly stated as follows: To bring together Artists, Artisans, Art Students, and others interested in Art for the purpose of Patriotic Service, working as an auxiliary to the American Red Cross; to serve as a Clearing House for Patriotic Posters; to help in the re-education of disabled soldiers and sailors by giving instruction in the handicrafts, and in securing them positions; to render assistance to Artists disabled in the War, and to aid their families.

So far, the center for this work has been New York, but such a movement should be spread broadcast over the country. Won't you try to get the art workers of *your* city interested in this work?



Unless you train yourself to use memory and imagination more than the model, your drawing will show it every time, and not your spirit but your model will dominate



"Charity"

L. Bayman



"Charity"

Miriam E. Ball



"Charity"

Fred B. Clark

BEAUX-ARTS INSTITUTE OF DESIGN

Department of Sculpture

Judgment of March 4, 1918

JURORS—Messrs. Borglum, Bilotti, Bottomley, Brewster, G. Brush, Crisp, Davidson, Gregory, A. E. Gallatin, MacMonnies, Perry L. Warren.

FINAL COMPETITION for "Charity" for the Plainfield, N. J., Municipal Building—L. Maldarelli's model selected out of five rendered.

MONTHLY PROJET IN COMPOSITION—"A Triumph of Liberty." First mentions: P. Herzel, Y. Ruhl, H. Lindenmalm. Second mentions: F. B. Clark, D. Mickrick. Ten models submitted.

LIFE MODELLING CLASSES—M. Bilotti's class; second medal, T. Sanders; second mentions, R. Swenson, S. Glinsky. Mr. Perry's class; second medal, S. Glinsky; first mention, T. Sanders, R. Swenson; second mention, H. Lindenmann. Mr. Davidson's class; second medal, J. Nicolosi; first mentions, S. Glinsky, J. Nicolosi; second mention, P. Herzel.

DRAWING CLASSES—Mr. Bartlett's life class; first mention, S. Hartman; second mention, A. Shulkin. Mr. Chamberlin's nature study; second mentions, S. Archdeacon, C. Parducci, H. Spencer.

Department of Mural Painting

Judgment of March 4, 1918

JURORS—Messrs. Copeland, Crisp, Olinsky, Peixotto.

MONTHLY PROJET IN MURAL DECORATION—"A Monumental Loggia at Delhi." Second medals, Marie B. Rother, Elois Howard, Eleanor Campbell, Catherine O. Dehm, E. A. Walton; first mentions, Dorothy Hallett, Corinne C. Loos, Helen Moses, Helen Brey, Marjorie



"Charity"

L. Maldarelli

Eastlake; second mentions, G. W. Brittler, Martha W. Baxter, J. C. Roak, Ella B. Baker, Elizabeth England, Dorothy Shoemaker, C. T. Lambers.

MONTHLY COMPETITION IN SCULPTURE

Program Issued April 4 Judgment April 29
The Joint Committee proposes as the subject for competition—

"A PIERCED SCREEN"

This screen, executed in marble, will separate a family chapel, containing the tomb of a famous ancestor, from the side aisle of a church which is used as a pantheon; there will be no doorway in it, as entrance to the chapel will be from the transept which bounds it on the side.

The screen will be 8 feet high and 15 feet wide, but it need not be pierced all the way up from the floor, as a pedestal course of solid stone, 3 or 4 feet high, may be used.

Chapel screens have usually been composed of architectural design, but this one is to be essentially sculptural, although architectural motives may be used in its composition.

Models at 1-inch scale, carefully executed, should be delivered before noon on Monday, April 29, at the exhibition room of the Institute, 126 East 75th Street, New York.

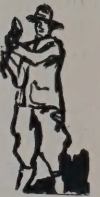
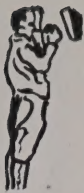
LLOYD WARREN,
Director, Dept. of Sculpture.

MONTHLY COMPETITION IN MURAL PAINTING

Program Issued April 1 Judgment April 29
The Joint Committee proposes as the subject for competition—

"A FRIEZE IN SGRAFFITO"

Sgraffito is a manner of decorating plastered surfaces and is executed as follows: The wall



The world's war has to its credit the complete rejuvenation of American poster art; and the poster has been battered in its execution and turned to serve international needs

is covered with one or more thin layers of different colored plaster superimposed depending on the number of colors to be used in the design, beneath the general coat which covers the whole building. A design having been traced over the portions of the wall to be decorated the surface is scratched with sharp tools so that any one of the colored layers beneath may be exposed in a sort of hatching. The effect is not unlike a coarse pen and ink rendering on a very large scale and gives excellent effects when viewed at a distance. It has been especially in vogue in Italy for many centuries.

It is proposed to execute in this manner in two colors the frieze of a museum building. The frieze is 7 feet high, 44 feet long and is 30 feet above the ground; it is surmounted by a simple Tuscan cornice and the wall immediately below it has no opening.

DRAWINGS REQUIRED—(1) An ensemble of the frieze at one-half-inch scale in color.

(2) An interesting detail at one-half the size of execution, covering about 12 square feet of rough paper.

These drawings should be executed with much care and delivered at the exhibition room of the Institute, 126 East 75th Street, before noon on Monday, April 29.

ARTHUR CRISP,
Director, Dept. of Mural Painting.

For documents consult in the Avery Library, Columbia University:

The Architect: San Francisco, November, 1917 (description of method and illustrations).

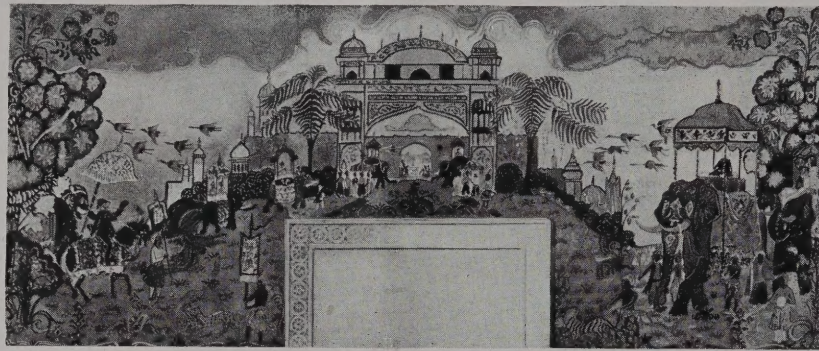
Despouy: *Fragments de la Renaissance.*

Books on Italian Renaissance architecture in general.

(Continued from Page 6)

and many fishing boats give opportunities for the painting of harbor scenes. During Spring and Autumn, when the weather permits, the Swain School holds classes out of doors.

The Art Department of Lasell Seminary, Auburndale, Mass., dates from the foundation of the school almost seventy years ago, and has contributed more than one celebrity to the art world, as, for instance, Madame Elizabeth Gardiner Bouguereau, of Paris, and Mrs. Lee Lufkin Kaula, of Boston.



"A Loggia at Delhi"

Eleanor Campbell

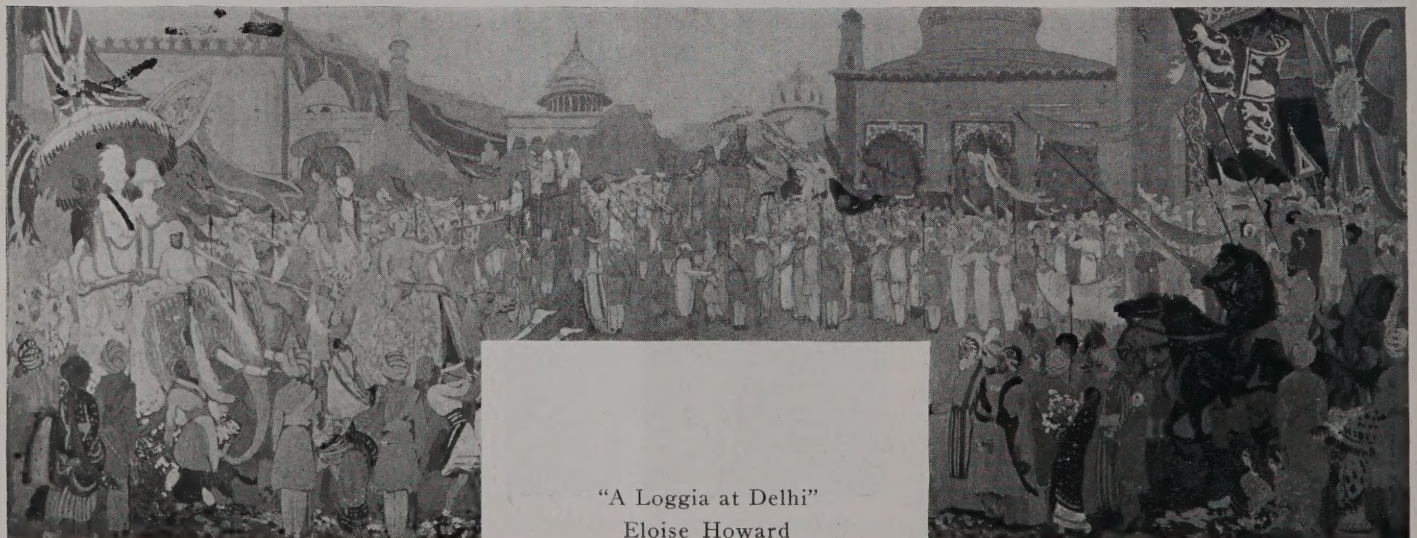
work that her pupils were given credit in art as counting toward graduation before this was done in many of the great universities of the country.

Designing is strongly emphasized and even the most immature among the pupils discovers that designing is neither a miracle nor a mystery, but a mode of thinking, whose principles any mind in its right sense may learn. Design finds its application in many ways, in order that workmanlike habits may be learned.

The ancient art of pottery is practised and Lasell is justly proud of both the form and the glaze of its products. The Seminary magazine gives opportunity for work for reproduction.

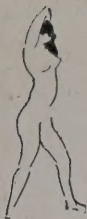
There are three other important art schools in Massachusetts besides those spoken of, and we will just mention them to keep this article from getting too long. They are the Art Schools of Harvard University and Wellesly College, and the School of the Worcester Art Museum.

It will be noted from this article that the art schools of New England are not all located in big cities, and that a large proportion of them are free. New England, the original center of culture in America, has been foremost in offering advantages to students for the study of art.



"A Loggia at Delhi"

Eloise Howard



There is weight and volume in the human figure. We must sense these as we work, for how can we really create form unless we sense these fundamental facts.



POSTER DESIGNS FOR THIRD LIBERTY LOAN

(Written exclusively for American Art Student)

The poster designs for the Third Liberty Loan, which will soon be spread broadcast throughout the country, succinctly suggest the meaning of the war, why the United States entered it and the urgent necessity for all not engaged in the fighting to aid in its early-and-right-ending. A dozen or more artists have contributed as many different subjects, which have been treated in a most striking manner.

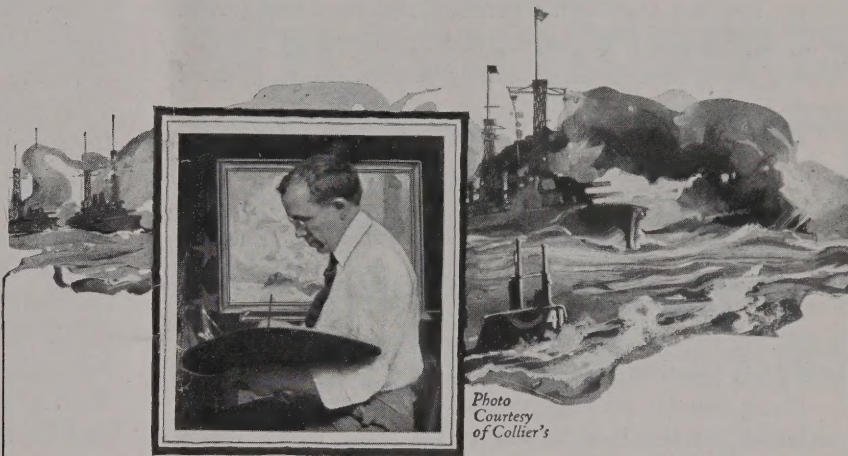
In his poster, "Provide the Sinews of War," Joseph Pennell, the Philadelphia artist, has made a lithographic etching, showing a battleship in dock with airplanes circling overhead. Cranes and derricks, a loaded train and the crowd of workmen in the foreground make a scene of busy activity and suggest the earnestness and dispatch which marks the country's war preparations. The title for this poster is, by the way, the artist's own selection.

The final purpose of the war is powerfully set forth in Henry Raleigh's "Halt the Hun." A stalwart khaki-clad figure with outstretched right arm is pressing back the ominous figure in the spiked helmet from the defenceless woman and child already cowering in his grasp. All the figures are in black crayon set against a buff background streaked with lurid red flames.

Strikingly suggestive of action is the painting by Sydney Reisenberg, with the slogan "Over the Top for You." The Stars and Stripes seem to flutter in the wind against the nocturnal blackness of the background as the virile American soldier carries them over.

Our soldiers on the fighting front are also employed as the subject of another of the posters, called "Make His Dreams Come True." In the foreground lies a khaki-clad figure; about his dream of his comrades marching triumphantly behind the colors. Herbert Paus has also utilized our fighting men in a striking design that bears the caption "To Make the World a Decent Place to Live In."

Howard Chandler Christy's contribution to the campaign portrays a modernized figure of victory bearing aloft the Stars and Stripes and towering above advancing columns of American troops. "Fight or Buy Bonds" is the title of this poster.



"As a youngster in the Latin School my first drawing was made on Whatman Paper. In those days there was no other. I am still using Whatman because I can find none better."

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The Liberty Bell is used in one of the posters called "Ring It Again." An exact reproduction of the bell is shown in an upper corner and in the lower right, Independence Hall in Philadelphia, before which crowds in colonial costumes joyfully greet the clang of liberty.

Of the other posters, one shows a happy little girl who declares "My Daddy Bought Me a Government Bond" and adds the pertinent query "Did Yours?" One of the best of the captions is "Good-Bye, Dad, I'm Off to Fight for Old



"The rising generation is going to be confronted with problems of co-operation and communism and social generosity never before met with in the world's history."



Glory, You Buy U. S. Gov't Bonds." Against a background of a prosperous farming country stand two figures; a sturdy looking young man in khaki bidding farewell to his grizzled parent.

A poster showing the arrival of a family of emigrants, with the flag in the background, and above them the call, "Remember the Flag of Liberty, Support It," will have extensive distribution in sections where there are communities speaking foreign languages. There is also a "Boy Scout Poster," by J. C. Lyendecker.

Editor, The American Art Student:

DEAR SIR—It may interest some of your readers to see condensed extracts from a few of the many letters that I have received, commenting on my letter to the Society of Independent Artists.

The author of my favorite book on art, one time lecturer on art at the leading American university, writes: "I am heartily in sympathy with your eloquent protest and plea. . . . Tolerance is a virtue if not abused and the human spirit grows by a 'large and liberal discontent,' but I believe you are absolutely right in convicting all the fifty-seven varieties of the 'neos' of utter and intolerable insincerity. Lacking sincerity, which ought to be taken for granted without debate, discussion of any art manifestation is futile and only 'conversation.' Your definition of art as 'the appreciation of life made articulate' strikes me as the best single phrase for it I have ever heard. Your plea for the mission of art in war-times is solvent of many questionings."

One of our most brilliant authors and publicists writes: "I have been delighted with your letter to the Independent Artists. . . . It is a fine piece of cautery—a painful but necessary operation—and I hope it will do the patients good. At any rate, it will give pleasure to many who care nothing for the Villagers and the psychopaths. I make you my best compliments."

A famous sculptor writes: "Thank you very much for your 'knock-out' letter to the Society of Independent Artists. It is what the boys in the street would call a 'corker' and will do yoeman service in the cause of art. . . . I should like to have as many copies of this printed letter as you can spare. . . . I think your letter ought to be published in every art magazine in the country just as you have written it."

An Academician of international reputation writes: "Just received your article on invitation of the Society of Independent artists. *It's fine.* I am excited about it and I want some copies to send away. *It's your best.*" He moreover sends me a note from another distinguished artist to him which reads: "Thanks for the article by Vezin. I very much agree with him. A splendid article."

The head of a large Western School of Art writes:

"The publication of such will tend very much to curb the ribaldry in the present-day art life. I would be very glad to receive and distribute fifty copies."

A prominent landscape painter writes: "I cannot refrain from writing to tell you how completely you voice my own sentiments and also to congratulate you on your able presentation of a high ideal of art and your fearlessness in expressing it."

An officer of our first Art Society writes: "I read your article with a great deal of interest. It 'hit the nail on the head.' It was also true of the Washington Square development. Bohemia cannot be transplanted. That section has only achieved very commonplace nastiness. Please send me half a dozen more copies."

Another painter writes: "Your letter to the Society of Independent Artists is great and I am glad you have taken up the cudgel against them. I had two canvasses in their show last year but I shall not send again. I think most of us were open-minded enough to join them the first year to see what would happen. I agree with you and Duncan Phillips in his 'Fallacies of the New Dogmatism in Art' that 'war is a good cleanser—we needed this war' for art's sake."

Another friend writes: "Many thanks for your spirited open letter. It is just, timely and appropriate. They won't be able to answer it."

The best woman painter in America writes: "I have just read your splendid article, and while I am still full of enthusiasm and excitement over the contents so splendidly expressed, I want to thank you for remembering to send it to me and to congratulate you on such an achievement. How often I have wished I could express myself upon the subject, especially upon the Greenwich Village disgraces. I wish you could rap these degenerates again and again in more papers than one, you who are so able to do so."

Beside the foregoing I missed a good many letters by meeting the artists in person at the several art clubs to which I belong. Many told me they were about to write but would now thank me in person.

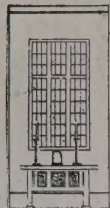
Very truly yours,

CHARLES VEZIN.

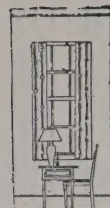
A reply from an officer of the Society of Independent Artists will appear in the May issue.

(Continued from Page 8)

A good cartoon makes one stop and think. The picture attracts the attention and the simplicity of the artist's lines quickly brings the message. A cartoon can only touch one point. It just introduces the problem and leaves the rest to be thought out. THE SIMPLE MESSAGE OF THE PICTURE REQUIRES EXPANSION IN THE MIND OF THE PERSON SEEING IT. That is why the cartoon is powerful.



When we look upon nature let us realize its power, its forces—not simply its appearance. Can we realize volume in a hill and the upward movement of grass?



As the cartoon is able to stimulate original thinking, it is superior to the newspaper editorial. The former usually points out the problem; the latter as a rule gives the writer's solution. A good cartoon makes one think; while a good editorial makes one accept the thoughts of the writer contained in it.

It is true that some articles and editorials do stimulate original thinking in a few. However, such articles and that rare type of person are in the great minority. The problem before the nation now is to reach the masses and get them to act. Most people are too busy to read the newspapers thoroughly and many of those who do read them well, do not act upon what they have read. The reason is that they do not themselves think about the questions put before them and are not thoroughly enough convinced to act.

The cartoon, however, meets the above objections. Everyone who sees a newspaper stops to look at the cartoon in it, if there is one. Cartoons, if on the right subject, will stimulate the desired thoughts and these are likely soon to be translated into action. It is unfortunate that the masses do not read. By this I mean that they do not read sufficiently to be effectively reached by the various articles given by the government departments to the newspapers. Though it is regrettable, it is a fact and the best means to get around the difficulty should be adopted.

In my opinion the Government should see to it that every newspaper publish cartoons. By cartoons I do not mean the humorous kind, which have no place whatever in this discussion. The Government should make the publication of cartoons by the smaller newspapers financially possible. This is done in Germany by the Department of Images and Films of the Ministry of Foreign Affairs, which distributes cartoon cuts free of charge.

The cartoonists of the United States have been rendering splendid patriotic service. They have done much to arouse the country and to make the people realize the seriousness of the war and the hugeness of the task before us. They can, however, in my opinion be of even greater service.

By this time the people of the country have seen sufficient caricatures of the Kaiser and his devilish work. Although they may not yet as a class know what "to make the world safe for democracy" means, still by now they surely know that they should hate the Kaiser. If they don't as yet detest the ruling class of Germany, it is very doubtful whether future cartoons about the Kaiser will change their opinion.

I hold that it would be better if the cartoonists drew more frequently upon American war subjects. An occasional cartoon about the Kaiser is certainly all right, but I believe that at the present time that subject is being overdone. I realize that the work of many cartoonists is

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controlled absolutely by the editor of their papers. In this case the above suggestions are not aimed at the artist.

In my opinion there should be more recruiting cartoons, more cartoons on food conservation, on war saving stamps, on malicious German-made war rumors, on coal saving and allied subjects. There are plenty of such topics available for him who seeks them. Cartoons such as the above may not be as amusing or as interesting as those on other less serious subjects. But they, by stimulating thought, will surely be a greater help in winning the war. And what else is worth while to-day?



We must not be impatient to succeed. We cannot hurry our intelligence. We must take care lest in after years, when courage is old, we realize the tragedy of our impatience.



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THE H. & H. CARTOON SERVICE

Department A

DOLGEVILLE, NEW YORK

(Continued from Page 4)

from the excellent spatter work appearing in print that someone had discovered a method for "masking" intricate parts of spatter work drawings. Art departments all over the country were the scene of artistic heads focussed over these results, advanced a hundred and one ways of how "it must have been done."

The drawing should be first outlined definitely with a soft pencil, even to the outlining of high lights, values, and details. The whitest parts should then be covered with the masking solution which is made by mixing powdered gum arabic with water until it becomes as thick as mucilage. To this is added a little blue water (not dyes) so that the solution will be visible when placed on paper. After having covered the whitest parts and borders of the drawing, the solution should be permitted to dry. *Water-proof* drawing ink is then placed on a brush and spattered as illustrated, until the tone next to the high light is secured. The gum arabic solution is then used to cover up all sections of the next values and the spattering continued, various layers of solutions being used for each succeeding tone until the subject is completed. After the whole drawing has received all its "layers" of spatter it is then dried and placed under running water which develops it, carrying the gum arabic away with whatever ink has fallen upon it. The solution should be used carefully, for if any space is incorrectly covered, no amount of washing out will prevent it from showing in the completed results. If small parts are missing in the final appearance of the drawing, a few hand-made spatter dots may be placed in with a pen.

When spattering a tone it is safer to have it appear a little lighter in value than it is wanted, for it will be found that all the tones will appear stronger when the drawing is finally developed. This is because there is but little contrast, all the white or light parts being temporarily covered with spatter.

The brush used for spatter should not contain too much ink or too little. The pencil lines should all be carefully erased with a soft eraser when the paper is absolutely dry. A little practice and determination will eliminate any difficulties and add another "wrinkle" to the art teacher's means of artistic expression.

White ink may be used for spattering over dark brushwork. This will gray or subdue the black to pleasing tones. In fact, a good method of doing spatter work is to ink in the blackest parts with a brush, and after all other tones have been spattered in, to use white ink spattered on the brushed parts. This saves time as it is the blackest parts of spatter work that require the longest time to be covered.

White ink at all times should be absolutely white when it dries. By adding a little blue to the white it will assist it to photograph white when it is in the engraver's hands. Otherwise there may be no white visible in the completed



Is that inspired manuscript which you were too bashful to send to a publisher still tucked away in your dresser drawer? It may be a great expression. Let us read it.



print and the artist and the engraver are likely to be the only blue visible.—Reprinted from *School Arts Magazine*.

(Continued from Page 7)

total disregard of this simple rule is perhaps the commonest offence of all.

Business firms often advertise contests for poster designs. The bright student in the poster class at the art school, full up to the neck with ideas, sees one of these announcements. He is so eager to get busy that he only reads the name and address of the firm. He goes home, selects a piece of board 22x30, and eventually turns out a really clever and striking poster design. *But*,—he has omitted to incorporate in his design the firm's trade mark, which they insist upon; his lettering is beyond reproach, but totals, up to between thirty and forty words, whereas the rules stated that wording must be brief; full of pride in his work he signs it with his own name—the rule says pseudonyms only must be used, full name and address to be written on the back.

Or perhaps he fulfils most of the requirements regarding trademark, wording, etc., and then kills the whole idea by the use of some faction's slogan already familiar to the public in connection with some much advertised article.

Or again, she (for it isn't always "he") omits to write her name and address on the back of the drawing, but instead attaches a letter to it with a paper clip—a letter carefully explaining the idea of the drawing and expatiating at length upon the various uses to which the design may be put. If the letter gets separated from the drawing before the omission of the name has been noticed the drawing is as good as lost, and the young lady can't understand why months later her drawing has not been returned to her, so she sits down and writes very severe letters about it, bless her.

The majority of commercial competitions are for posters, for use either upon the bill-boards or in the stores. It is advisable before commencing work in such cases to study the kind of advertising generally used by the firm in question, also the nature of their products and the particular class of the public to whom they cater, in order that your design when completed may reflect faithfully, the tone of their business and carry in it the right kind of appeal. Usually, apart from minor restrictions regarding size, wording, etc., full scope is given in such competitions to the ingenuity and originality of the artist, but occasionally the requirements are laid down very definitely and completely. In such a case as the latter do not try to improve upon the conditions; just comply with them or stay out. When I was a boy in my teens I entered a competition for a rolled gold watch. The periodical responsible for the contest called for a rhythmical verse of eight lines entirely devoid of sense. My entry ran something like this:—

I take in toe my laughing pen
Which, swimming thro' a sorry page

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And dimly, in the lacquered mist,
I freeze in rime from reason free,
While rolled gold gents watch o'er my dreams
In prehistoric sanity.

Well, they asked for nonsense, and they got it. Incidentally, I got the rolled gold gent's watch. Putting aside the question as to how dippy one must needs be to produce things like the foregoing, let me point the moral. Give 'em what they ask for.

Having done this await with patience and hear with respect the decision of the appointed judges. They are, as a rule, men fitted to judge. Firms and individuals who



We must not become intoxicated with sentimentality. We must not believe that our business is to make people laugh and weep. Art is a different business entirely



arrange these tournaments almost invariably secure the services of experts to decide as to the awards and leave the decisions entirely to them. If you are not satisfied that your work will receive fair and just consideration don't enter the lists.

Just a few more "don'ts" in conclusion. If you are a prize winner *Don't* write a long and fulsome letter of thanks. Be appreciative, by all means, but brief, and maintain a becoming dignity. You won a prize because you deserved it. If you are not a prize-winner *Don't* write to the firm saying that you can't understand why the judges passed up your entry, because an artist friend of yours told you he was quite sure you would get the first prize, and so on. The firm has troubles of its own. *Don't* pack your drawing carelessly. Pack it flat and firm, and remember that even a good drawing if badly presented loses a whole lot right at the start.

Don't forget that the writer, though he may have hit you somewhere on a tender spot, has your best interests at heart.

SECOND ANNUAL OLEO TEMPERA COMPETITION

The second annual Oleo Tempera competition has been announced by A. Sartorius & Co. The details are as follows:

Conditions—Any artist or art student may enter one or more pieces of work. The condition previously announced

that works must be painted in Oleo Tempera colors is cancelled. The competition is open to anyone, and entries are not limited to works done in any particular make of color. Works may be entered in any of the following three classes: Representative Oil Painting Class, Water Color Class, and Poster Class. Three prizes of \$50.00 will be awarded, one in each of the three classes named. Three second prizes of \$25 each, and three third prizes of \$15 each will also be awarded. Prizes will be awarded for the *best* works in each class by a jury of artists whose names will be announced in the near future. Prize works are to become the property of A. Sartorius & Co., and any other works selected will be purchased at a satisfactory price.

Subjects—There are absolutely no limitations as to the subjects of entries for the Representative Oil Color or Water Color classes. Posters, however, must be suitable for advertising the Oleo Tempera Colors.

Poster Class—It is suggested that posters shall be 14x22 inches, but this is not insisted upon. The number of colors is limited to four besides black and white.

Delivery—Entries must be delivered to A. Sartorius & Co., 57 Murray Street, New York, no later than May 31, 1918. The firm assumes no responsibility for losses or injuries which may occur.

Exhibition—An exhibition of prize entries and other suitable works will be held, the time and place to be announced later.

WELDON ROBERTS CONTEST

The publication of the details of the Weldon Roberts contest in the March number has brought us a number of requests for illustrations of some styles of the rubbers. We have been able to obtain a number of leaflets showing illustrations of the rubbers, and these will be mailed to contestants on request. It is not necessary to illustrate the rubbers in any of the designs, however, as what is wanted is bold and striking simple effects in black and white.

The liberty loan design used on the cover of this issue was drawn by Miss M. L. Berry, a student at the New York School of Fine and Applied Art.



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He faces the possibility of coming back incapacitated for earning a living, and of being dependent upon his friends or upon charity.

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O. C. WIGAND says: Having used your colors for the past few months, I find them very good indeed, and shall take pleasure in using them in the future and recommending them to friends and those concerned.

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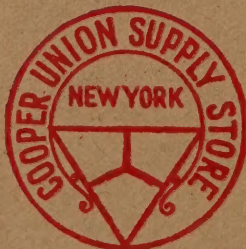
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Mr. Martini supervises every operation of manufacture at all times. ■ Our growth has been so rapid that the business detail would have eventually interfered with this duty. ■ Our standard must be maintained so we have appointed Favor, Ruhl & Company, at 47 West 23rd St., New York City, as our distributors in the United States.